

Man Animal Conflict

Project 2 report

november 2015

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AnimationDesign

Guided by- Prof. Sumant Rao

IDC, IIT Bombay

Man Animal Conflict

mongoose hair illegal trade


By

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Industrial Design Centre, IIT Bombay
Project Advisor: Prof. Sumant Rao

Declaration

I hereby declare that the project work done in relation to my graduation film and submitted as a written report to the Industrial Design Centre, IIT Bombay is a record of the original work done by me under the guidance of Prof. Sumant Rao. Unless otherwise stated, the contents of this report in the form of text and images are entirely my own. The views expressed in the document as part of the written submission of the project are my own and do not necessarily represent the views of Industrial Design Centre, IIT Bombay.



25th May 2016

Sumit Kumar,
November 2015

Approval

The Report Committee for Animation Design, Industrial Design Centre, IIT Bombay
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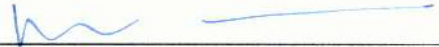
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Approved by

Project Advisor : 

Internal Examiner : 

External Examiner :  

Chairperson : 


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Report

Presented to the Faculty of the Industrial Design Centre
Indian Institute of Technology, Bombay
in Partial Fulfillment of the Requirements for the Degree of
Master of Design
In
Animation Design

Industrial Design Centre, IIT Bombay
November 2015

Acknowledgement

I would like to express my gratitude to Prof. Sumant Rao for giving me an opportunity to work under him and for his invaluable guidance, support and inspiration all throughout the development process of my film. This project would have been nothing had it not been for the able guidance from Him. I also owe thanks to my Faculty Prof Phani Tetali, Prof, Nina Sabnani ,Prof. Shilpa Ranade and Mazhar Kamran sir. I would like to extend my gratitude to my Classmates for their insightful discussions and their incessant support in spite of their busy schedules. I would also like to thank my support system, my family, who has always been with me through all ups and downs



25th May 2016

Sumit Kumar
November 2015

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Abstract

I was in the first year of my graduation, when i walked up to the shopkeeper of an art supply store and asked for a sable brush. The shopkeeper gave me a brush with a light green handle and brown-white streaked fibres. In the following month, I saw brushes of same type in hands of many people- my classmates, seniors and even faculty, who had them in even bigger sizes. It was not until the end of first year, when words got out that those brushes have been banned, that i got to know the truth. some people said that they were banned because they were made up of squirrel hair. Upon researching, I finally got to know that those were not sable brushes at all. they were made up of Mongoose hair and mongooses were being killed in order to obtain them. Upon further reading i learnt about the horrific truths behind the brush trade. I never touched those brushes again. But they are still in circulation in black markets throughout India. I see them in the hands of people even now. people who are not at all acquainted with the story behind them. It was this feeling which produced an urge in me to tell my experience in the form of an animated narrative, report on which I'm about to present.

Introduction

Conflict between man and animal has been a problem since time immemorial. being an omnivore, hunting has always been incorporated in the lifestyle of humans. somewhere, a line was crossed and animals became more than food or resource to Humans. we have tortured, hunted and imprisoned animals since the beginning of time. Animal attacks are not something new. Newspapers are filled with reports of wildlife crimes . Sometimes, in certain situations, effects of interferences of man or animal in each other's lives have severe consequences .There are species of animals which have gone extinct just because of habitat loss due to human interference. this Projects is an small attempt by me to take up one such issue in which human activity has severe impact on wildlife and weave up a narrative from it.

Pangolins: 'The New Rhinos'

by Preena Singh Bindra | The Pioneer

Few of us know about this animal called the pangolin, or scaly anteater, found in the tropical forests of Africa and Asia, including India. It's an odd creature, donning an armour – not unlike a knight of the medieval ages. It has a very narrow, long tongue that extends over 15 inches, coated with a gluey substance to enable it to probe nests, mounds and suchlike for ants, termites, etc. that make for its unique insectivorous diet. The pangolin has impressive digging powers, can live deep underground, is a capable swimmer, yet may be found up a tree, as it's an agile climber as well. In fact, India's pioneering naturalist and officer of the Imperial Forestry Service FW Champion said of the pangolin, "this astonishing survivor of the past ages may well be the most remarkable animal found in the Indian jungles." Pangolins are nocturnal, shy, and when threatened they curl up into a tight ball—which offers excellent protection, even from predators like lions and tigers.

But not from man.

An ugly truth about the pangolin is that currently it is

The Indian Pangolin



All eight sub-species of the pangolin, across their range in Asia and Africa are in trade, and in dramatic decline.

Seized Pangolin scales



Migrating Amur Falcons Massacred in India: We Need A Global Solution

Posted by [Steve Boyes](#) of National Geographic Expeditions on November 3, 2012

(35) More »



Conservation India estimate that between 120,000 and 140,000 Amur falcons are being slaughtered every year in NE India!

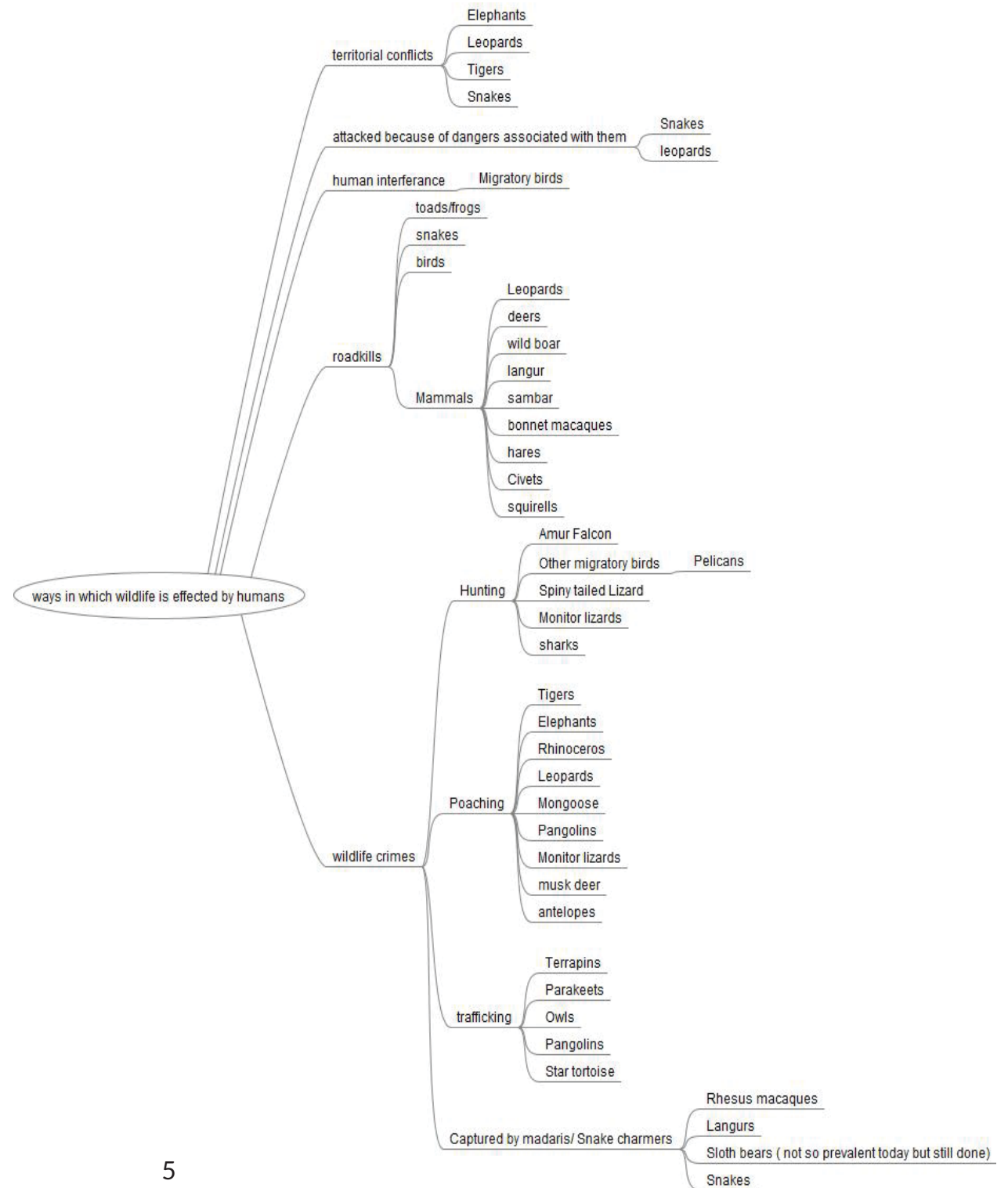
Research

My research started with searching about scenarios and ways in which wildlife is effected due to human interference. both direct and indirect. I started reading various reports and articles on the web regarding man animal conflicts, wildlife crimes and various other problems, both Indian and international.

but it was too much, way too much. So , i started looking into the problems that are present in India. as i went further and further in my research, I kept on dividing them into smaller categories according to my own judgement. categories were not exactly based on anything, but on how i understood them. with that, i came up with a mind- map

The Mind Map

categories were not exactly based on anything, but on how i understood them.



Now, going through my mind map, i found certain lesser known problems that are very grave, but still, not many are aware of them. among those were:

Mass hunting of falcon in nagaland



This was about Amur Falcon who are hunted in thousands in Nagaland every year. Amur Falcons Migrate from Mongolia to South Africa and on their way they stop at Nagaland, there, they are trapped and killed mainly for eating.

pangolin trafficking



Pangolins are hunted and captured mainly for their scales, which are nothing but keratin, same substance of which human hair and nails are formed. Pangolins are the world's most trafficked species with their trade thriving in Asian countries. They are the only mammal with true scales. They are also eaten in parts of the world and are smuggled frozen alive for that purpose.

Railway crossings in wildlife sanctuaries



Rajaji national park is among many of India's national park through which a railway line crosses. Many elephants and various other animals were killed while crossing the railway line. Efforts were done, and the accidents decreased significantly. Rajaji national park is a great example for its efforts. Sadly, there are many other national parks where such measures have not been implemented.

Illegal Mongoose hair trade for the brush industry



Mongoose are protected under wildlife protection act 1972. But despite that, they are illegally hunted to obtain hair for manufacturing brushes. All over India, a large number of people use those brushes, unaware of the story behind it. Approx 25 mongoose are killed for obtaining 1 kg of hair. The trade is thriving despite a ban on these brushes.

deciding on a topic

I decided to do further research on the topic of Illegal Mongoose hair trade. Since it is based upon my personal experience, I could relate to it, and since mongooses are hunted mainly for brush industry, i knew how widespread this is, as I've seen many people working with them. Upon further research i got to know various things. about how the mongoose hair trade work and how people of poor hunting tribes are exploited for it. I went further on the topic of hunting tribes, and got to know many things about people of Pardhi Tribe. About how they have been classified as a criminal tribe and have no right to acquire land. Hunting being their ancestral skill, They have no other source of income. Despite the fact that hunting is illegal, they have to hunt for food. criminals take advantage of it, giving them money in return of hunting skills. I also got to know how the brushes are sold with the name of sable hair, so that no mention of mongoose comes forward.

Concept and stories

I developed two stories, one on the miserable conditions of a pardhi hunter and another about a child who discovers that animals are being killed because of his passion.

story 1: Pardhi

This story was about a pardhi hunter and his child. The hunter has agreed to deliver two dead mongoose to a person in return of money. While on hunt, he manages to kill one mongoose, but the other one escapes hurt. The hunter's son finds it and brings it to his hut along with him. At his hut when the hunter realizes that his son has rescued the same mongoose he tried to kill, he gets in a dilemma about whether he should kill it or not. he finally decides to kill him when the mongoose saves his son from a deadly snake. the hunter then has a change of heart.

Story 2: realisation of child

This story is about a child who gets a brush as a gift in his childhood. that brush becomes his favourite and he keeps it along with him wherever he goes. time flies by, he goes to school, grows as an artist and gets admission at an art school, where he finally has have a big realization. Real that his passion for art is resulting in death of mongooses.

Final story/rough script

The story is of two different characters - a human kid, and a mongoose kid going parallel to each other. There will be appropriate transitions from one to another. For every stage in the life of human kid, there will be an appropriate stage in the life of mongoose kid.

A human kid (3 year old) is given a paintbrush (mongoose hair brush) in his hands. He becomes happy and starts painting (this brush will be his lucky brush which he keeps with himself). Parallely, with transition, we see the baby mongoose. His mother brings food for him.

Transition - kid is now 5 year old, he goes to school. Keeping his lucky paintbrush with him. The mongoose baby ventures out of hole for the first time.

Kid is now slightly big (13 yr old), meeting with people etc, doing extracurriculars, still having his lucky brush with him. The mongoose gets familiar with his surroundings and learns to hunt etc.

When boy gets admission in an art college, we show the mongoose getting trapped in a hunter's trap.

The boy goes to an art stationary, puts his lucky brush forward, asking for a brush like that. The shopkeeper looks at the brush and shows him a poster which says that these are banned. Boy gets confused and leaves. Shopkeeper looks at him leaving. Shopkeeper has something up in his mind. Boy goes home. Searches web..... he gets to know a lot about it. And as we see his search, parallely, we see the visuals of the mongoose kid, who is trapped, getting beaten, tortured, scared etc. .

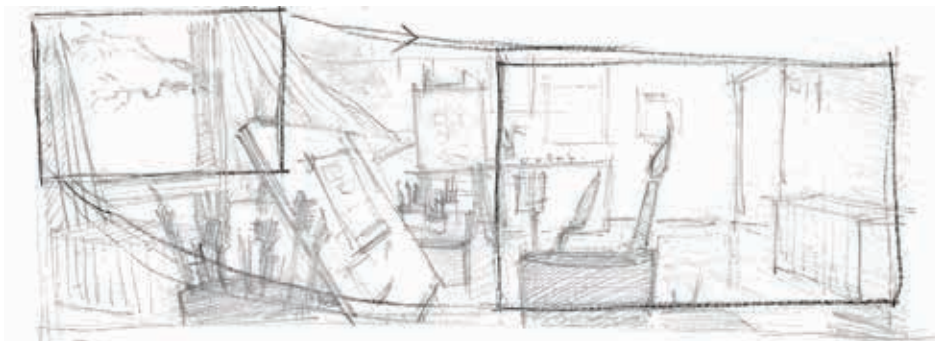
Boy is passing the stationary once again, the shopkeeper calls him to come near. Shopkeeper looks left and right, and with a sinister expression, pulls out a mongoose hair brush set from beneath the counter.

Visual of mongoose falling, beaten, bloody, on ground (slightly slow motion). As it hits the ground, we see the shopkeeper giving a brush in boy's hand (this scene mirrors the scene at the starting when he is given a brush as a baby). The boy looks at the brush. Thinking, confused. Finally, his brows become tense, he throws the brush and walks away.

Scene of his room. We see his lucky brush. Next scene is - brush is lying broken in the foreground. And we see the boy walking away. Cuts to the walk of the hunter..... he is carrying a dead, bloody mongoose on his back. Fades to black.

Storyboards

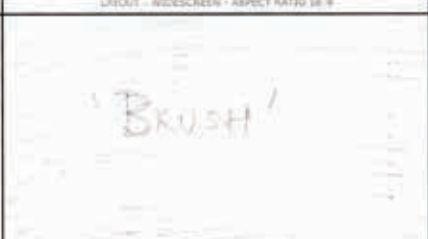

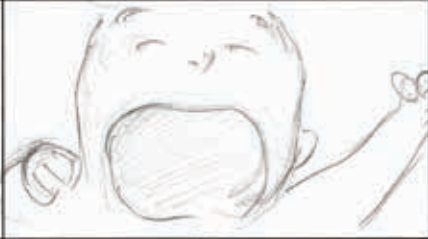


I studied many films - both live action and animation before getting on doing the storyboards - mainly Jurassic park, brother bear, Tarzan, the Jungle book, My neighbour totoro, Porko rosso, Catwoman, Batman:- year one . I also Looked up storyboards of studio Ghibli films and some DC animation studio films on tumblr and deviantart.






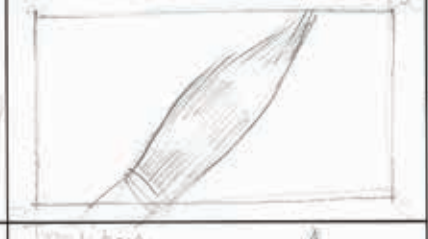

PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
11	Magnolia			
SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9	ACTION - DIALOGUE - NOTES	PANELS	
1		Some home, Door opened, light fills the room. A guy has opened the door. we can't see the face properly.... <small>INT. EXT. / DAY. NIGHT</small>		
2		he walks towards brush / stuff (Same frame) <small>INT. EXT. / DAY. NIGHT</small> (cut)		
3		looks at it <small>INT. EXT. / DAY. NIGHT</small>		
4		Brows get agitated, his hand clutches the brush... shakes. <small>INT. EXT. / DAY. NIGHT</small>		

STORYBOARD-BUILT BY REGGIE BULLFROG DEVIANTART.COM - PERMISSION GRANTED TO PHOTOCOPY FOR OFFICIAL AND/OR PERSONAL USE. ENJOY!

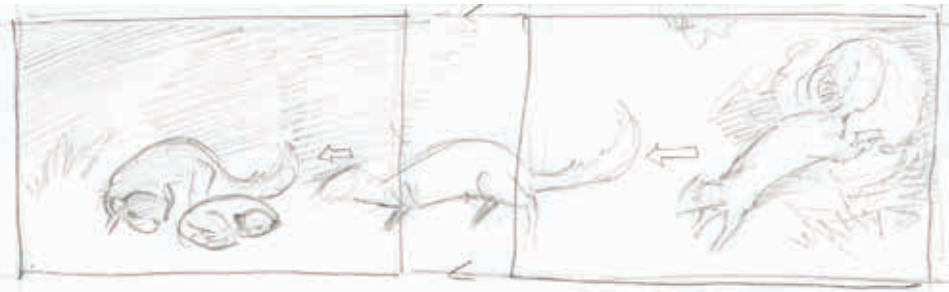
Jaded to black

PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
2				
SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9	ACTION - DIALOGUE - NOTES	PANELS	
4		Tilt on black. INT. EXT. / DAY. NIGHT		
5		Black changes on both of you. INT. EXT. / DAY. NIGHT		
		INT. EXT. / DAY. NIGHT		
		INT. EXT. / DAY. NIGHT		
		zone out on the table. not sure if around. INT. EXT. / DAY. NIGHT		

STORYBOARD BUILT BY REBECCAWOLFFPRO.DEVIANTART.COM - PERMISSION GRANTED TO PHOTOCOPY FOR OFFICIAL AND/OR PERSONAL USE. ENJOY!

PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
3				
SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9	ACTION - DIALOGUE - NOTES	PANELS	
5		INT. EXT. / DAY. NIGHT		
6		INT. EXT. / DAY. NIGHT		
		INT. EXT. / DAY. NIGHT		
7		INT. EXT. / DAY. NIGHT		
8		INT. EXT. / DAY. NIGHT		

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PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9	ACTION - DIALOGUE - NOTES	PANELS	
10		INT EXT / DAY NIGHT		
		INT EXT / DAY NIGHT		
11		INT EXT / DAY NIGHT		
12		INT EXT / DAY NIGHT		
13		POV of mongoose kid INT EXT / DAY NIGHT		

5

PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
13				
SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9	ACTION - DIALOGUE - NOTES	PANELS	
		father Cameo father		
		INT EXT / DAY NIGHT		
		father		
		INT EXT / DAY NIGHT		
14	WHITE	everything goes white		
		INT EXT / DAY NIGHT		
15		John: overheard what was almost said - maybe.		
		INT EXT / DAY NIGHT		
16		things seem to narrow down to this bus on road. (POI of kid.)		
		INT EXT / DAY NIGHT		

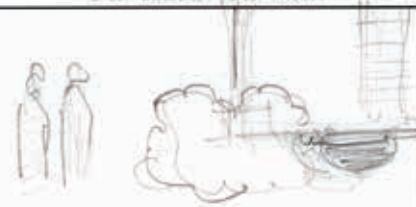
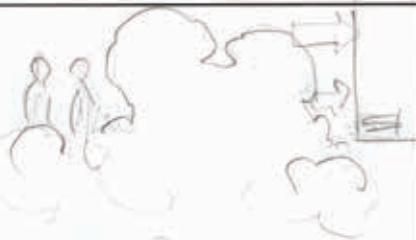



Storyboard built by REGREWOLFRUP DEVIANART.COM - PERMISSION GRANTED TO PHOTOCOPY FOR OFFICIAL AND/OR PERSONAL USE. ENJOY!

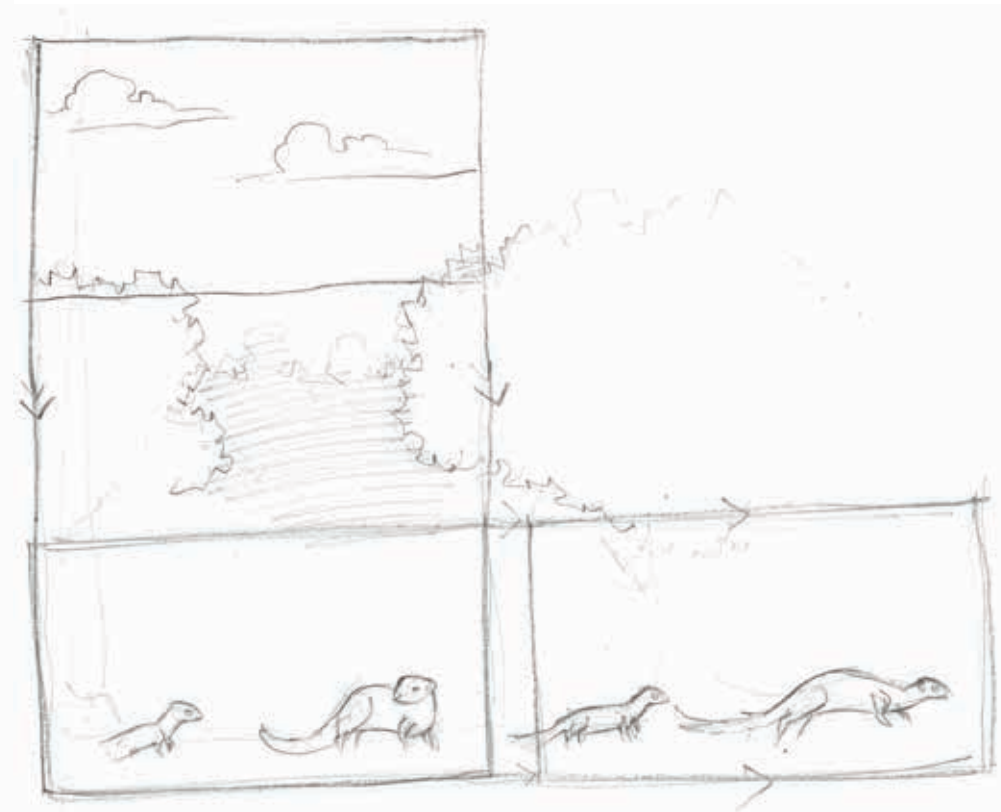
6

PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
15				
SCENE	LAYOUT - WIDESCREEN - ASPECT RATIO 16:9	ACTION - DIALOGUE - NOTES	PANELS	
		best shot of kid he is with his parents his father puts him on his shoulder		
		INT EXT / DAY NIGHT		
		INT EXT / DAY NIGHT		
		INT EXT / DAY NIGHT		
		INT EXT / DAY NIGHT		
16				
		INT EXT / DAY NIGHT		

Storyboard built by REGREWOLFRUP DEVIANART.COM - PERMISSION GRANTED TO PHOTOCOPY FOR OFFICIAL AND/OR PERSONAL USE. ENJOY!

9

FRAME	SERIES / PROJECT	EPISODE TITLE	CASE	FRAME # PLACE LOGO HERE
SCENE	LAYOUT - WIDESCREEN / ASPECT RATIO IS 9	ACTION - DIALOGUE - NOTES	PANELS	
		his doubt		
		INT. EXT. / DAY. NIGHT		
				
		INT. EXT. / DAY. NIGHT		
				
		INT. EXT. / DAY. NIGHT		
				
		INT. EXT. / DAY. NIGHT		
				
		INT. EXT. / DAY. NIGHT		



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PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
18				
19				
20				
21				

11

PAGE	SERIES / PROJECT	EPISODE TITLE	CODE	ERASE & PLACE LOGO HERE
25				
26				
26				
26				
26				

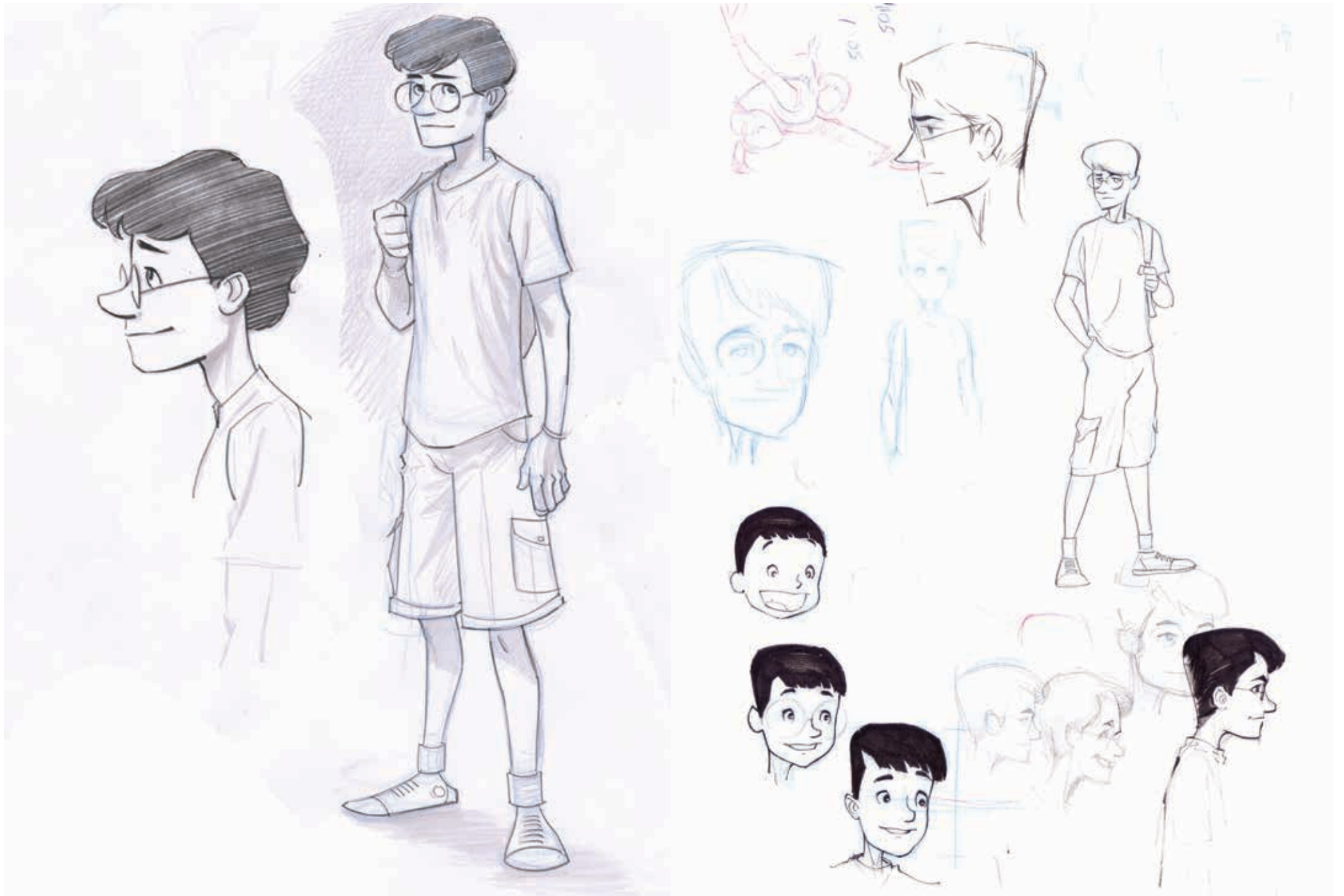
Character Designs

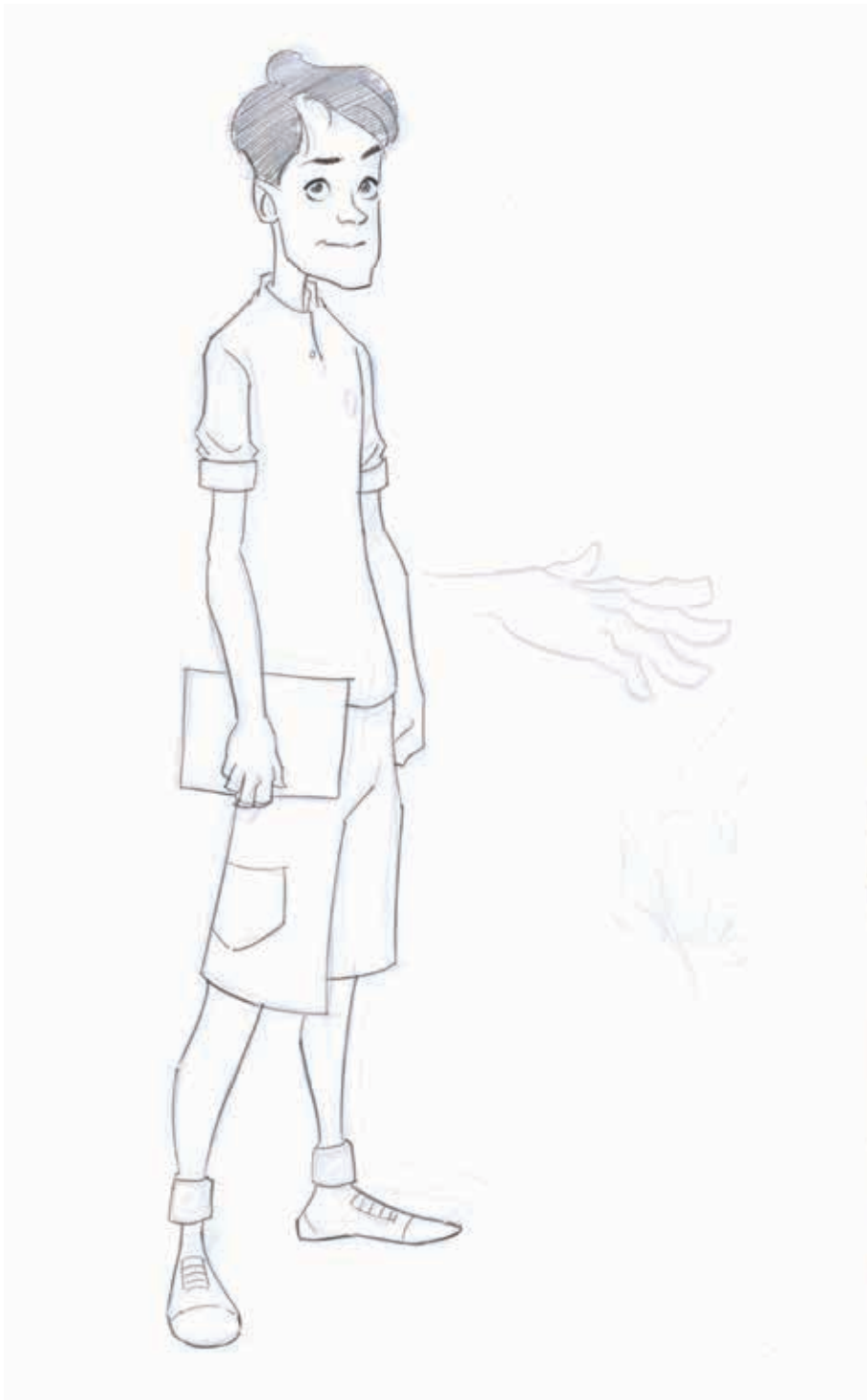
I went with a simple approach. mainly because the story didn't require anything fancy and i needed my characters to be grounded in reality. I did not wanted exaggerated characters like those of great chuck jones's on which laws of physics do not apply. I wanted them to be very much from reality. characters that i can set in real location and can draw from any angle

character explorations - boy

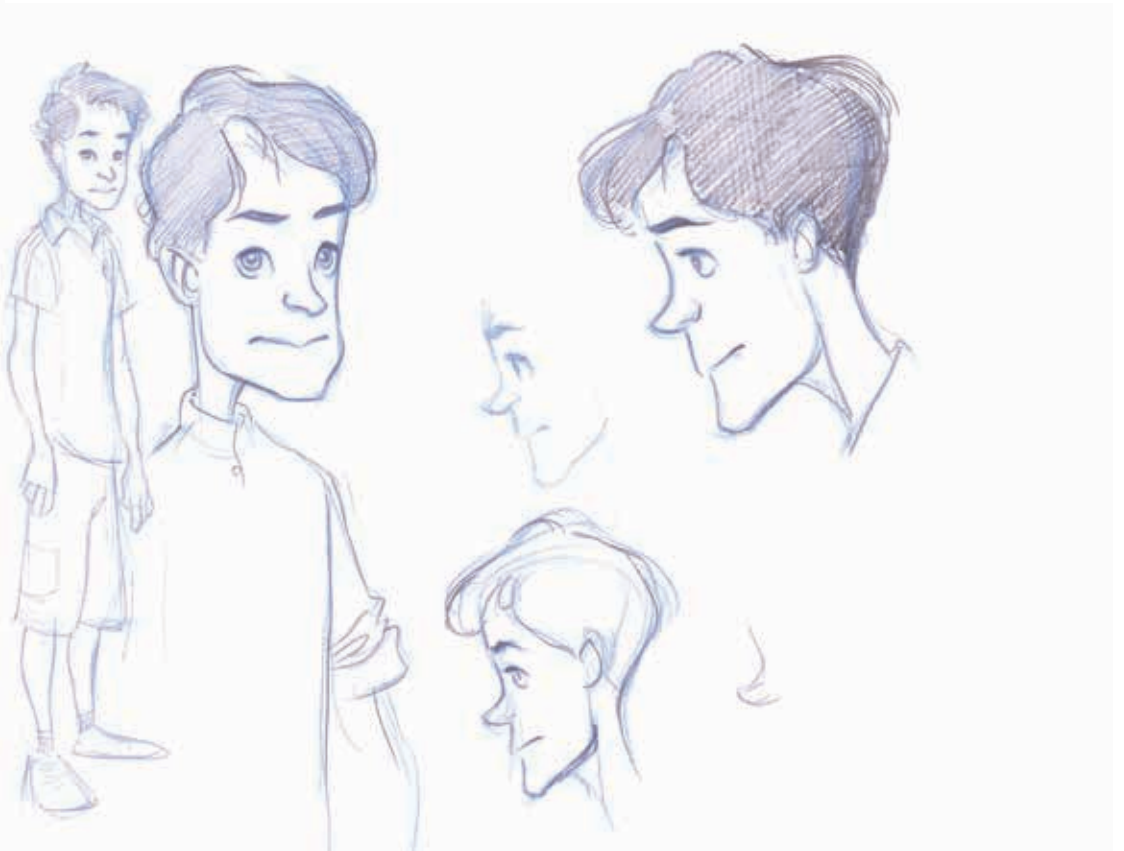
the boy in my story is named 'Chetan'. but his name doesn't appear anywhere in the story. he has been brought up in an upper middle class Indian family. He is smart and confident, but he does not know much about the real world as he has always been in security of his family. His realization about the mongoose hair brush is one of the few bitter truths he learns after venturing out in world as a young adult

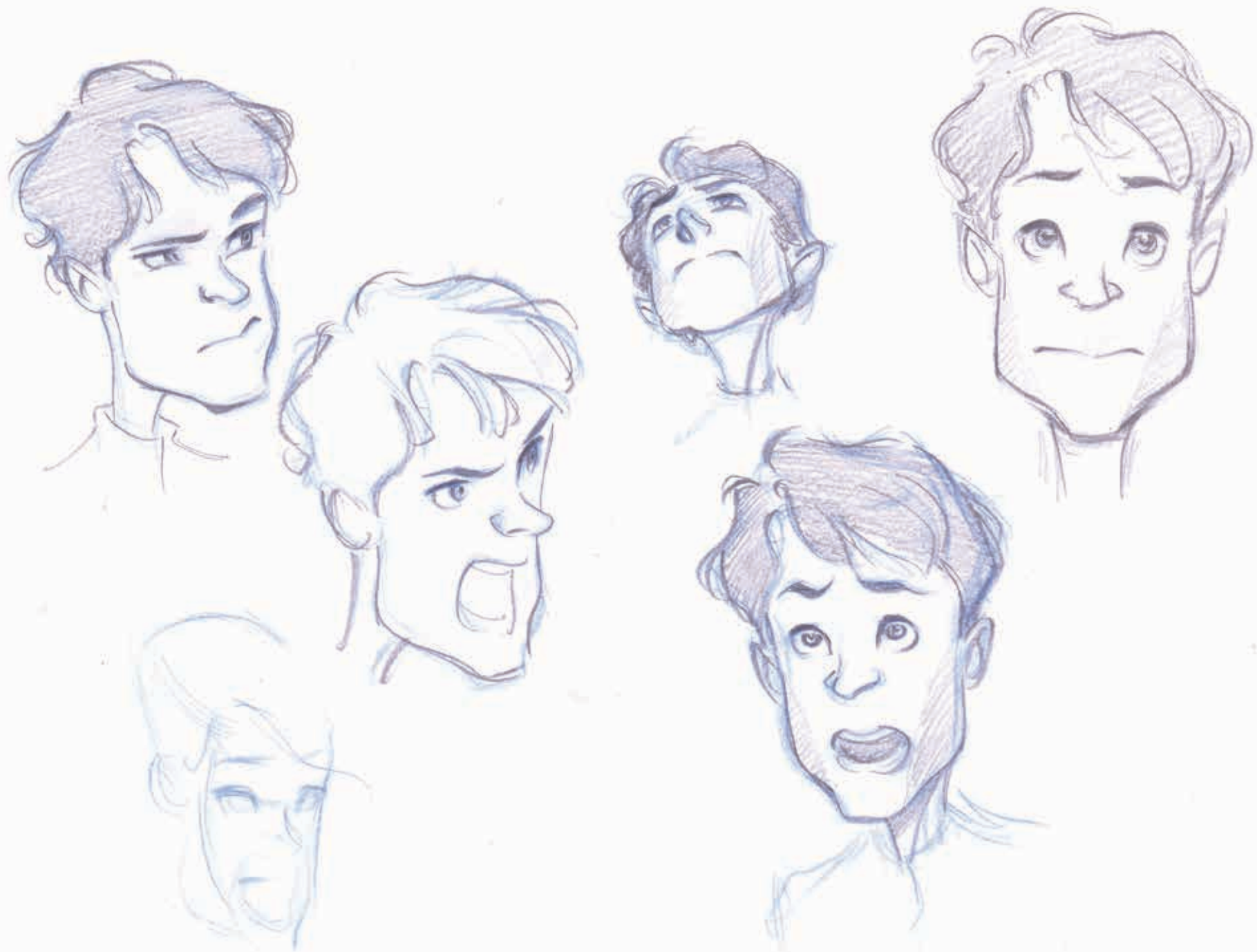


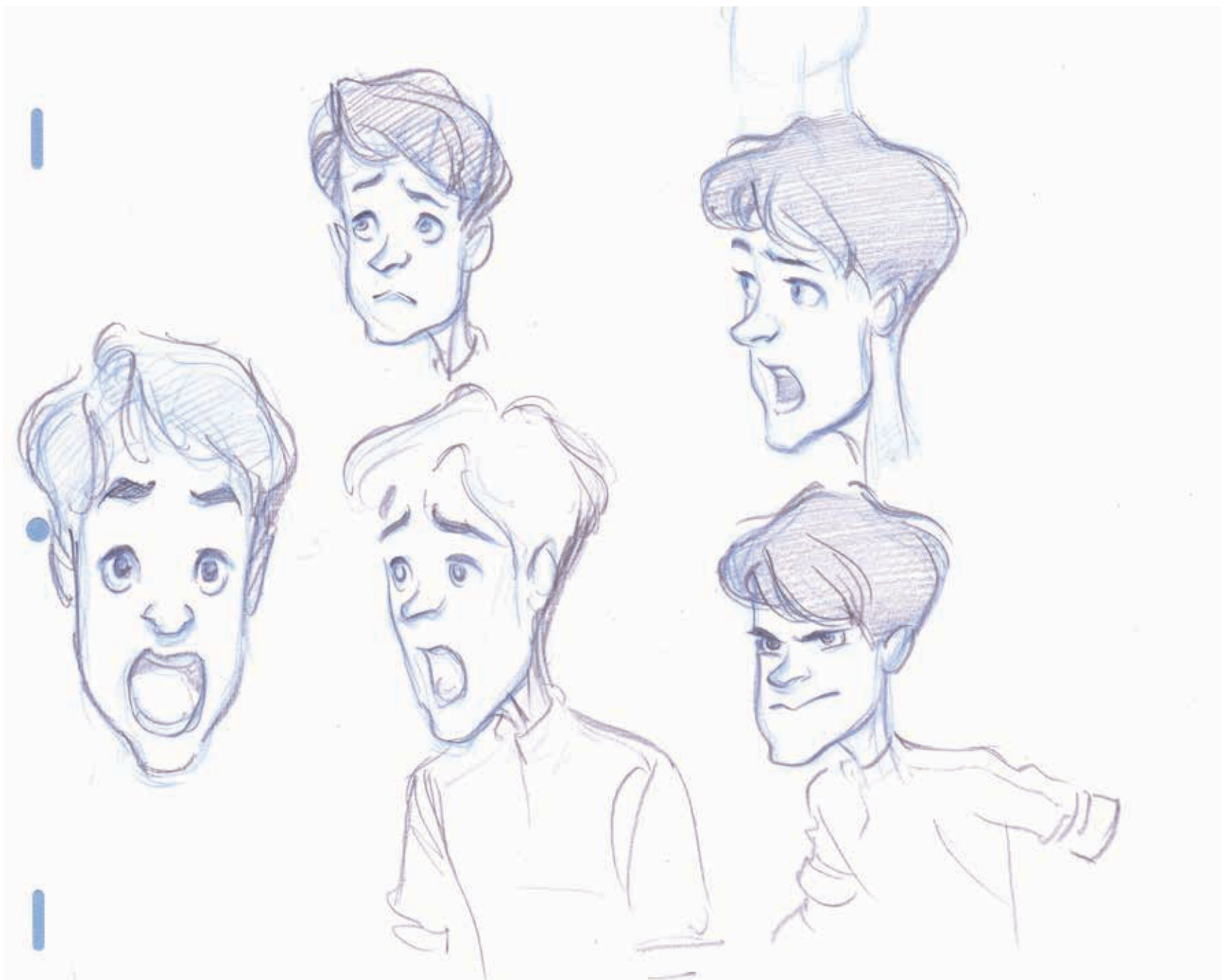




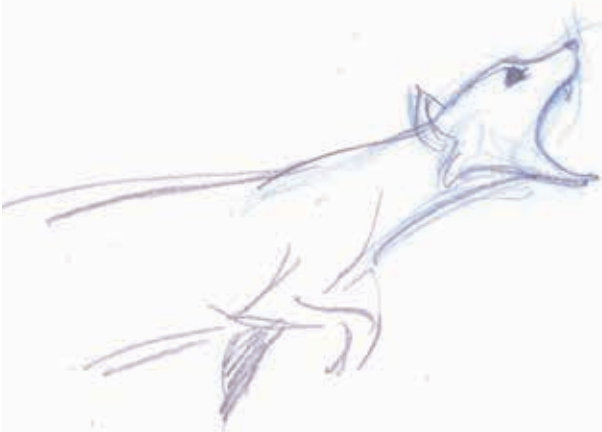
The design i decided to go with. It will have further iterations.







Mongoose



Explorations- Hunter

The thin one was finalized





The Shopkeeper

visual explorations







Rough Animatic- Playing the storyboards in Time

for starting my animatic, i took my storyboards panel and put them up in a time line to see whether they work or not. I then adjusted the timing of each frame, gave appropriate camera move and transition at that stage. I then added , replaced or removed frame checking what works better and what not. I added found music and sounds to create a scratch track which will indicates where the sound goes slow, fast paced , calm or entirely dynamic so that it conveys the mood of scene



Influences and inspirations

Hayao Miyazaki's films - Princess Mononoke and My neighbour Totoro has been a great inspiration for this film . Disney's Jungle book, Chuck Jones's Rikki Tikki Tavi, two brothers, Glenn Keane's Duet and Pixar's Up and ratatouille have also been a great influence on my film.



Research links

Secondary Data Collection

Articles-

<http://voices.nationalgeographic.com/2012/11/03/migratingamur-falconsmassacredinindia-weneedtohelpthesepeoplestopdoingthis/>

<http://www.conservationindia.org/articles/trackingtheincredible-journeyoftheamurfalcon>

<http://www.theguardian.com/environment/terraindia/2013/nov/12/amurfalconsavedbyindian-villages>

<http://www.theguardian.com/environment/terraindia/2013/nov/12/amurfalconsavedbyindian-villages>

<http://www.birdlife.org/asia/news/actionamurfalconsbringshope-endhuntingnagaland>

<http://www.conservationindia.org/tag/wildlifecrime>

<http://www.conservationindia.org/tag/wildlifetrade>

<http://www.conservationindia.org/articles/pangolinstheneurhinos>

<http://www.wwfindia.org/?4301/Changethrougheducation>

research papers-

<http://www.asiannature.org/resources/rp/22> <http://www.asiannature.org/sites/default/files/1994%20Sukumar%20%20Social%20Ecology.pdf>

<http://www.asiannature.org/sites/default/files/1986%20Sukumar%20Karnataka%20>

[%20Envr%20Report%20198485.pdf](http://www.asiannature.org/sites/default/files/1986%20Sukumar%20Karnataka%20Envr%20Report%20198485.pdf)

<http://www.asiannature.org/sites/default/files/2010%20Roadkill%20animals%20in%20Mudumala>

[i%20Tiger%20Reserve%20JoTT.pdf](http://www.asiannature.org/sites/default/files/2010%20Roadkill%20animals%20in%20Mudumala%20Tiger%20Reserve%20JoTT.pdf)

<http://www.asiannature.org/sites/default/files/2007%20Sukumar%20%20Conservation%20Biolo>

[gy.pdf](http://www.asiannature.org/sites/default/files/2007%20Sukumar%20%20Conservation%20Biology.pdf)

<http://www.asiannature.org/sites/default/files/2010%20WE%20Chili-Fence%20Efficacy%20>

[%20Currnet%20Science.pdf](http://www.asiannature.org/sites/default/files/2010%20WE%20Chili-Fence%20Efficacy%20Currnet%20Science.pdf)

<https://eiainternational.org/report/incoldbloodcombatingorganised-wildlifecrime>

Videos-

<https://www.youtube.com/watch?v=mZO5kYDI8To>

https://www.youtube.com/watch?v=dEL2f90L_kY&index=2&list=PL1194DC3B0304225C

<https://www.youtube.com/watch?v=gbohysTDS6k>

<https://www.youtube.com/watch?v=EvFhRYkM8nw>

<http://www.conservationindia.org/videos/ontherighttracksafepassage-forelephantsinrajaji>

<https://www.youtube.com/watch?v=k5L3HZstOyg>

<https://www.youtube.com/watch?v=MQWLwJaxCkU>

books and other resources

<https://books.google.co.in/books?id=ek7t4v9ToowC&pg=PA53&lp-g=PA53&dq=wildlife+problem>

<s+in+india&source=bl&ots=m5vsAw2cwN&sig=Hz2TjvGQ3hzQRgc-1N1GquterSM&hl=en&sa=>

X&ved=0CDMQ6AEwADgUahUKEwi7_rLn8IfHAhUVUI4KHTJOC-QU#v=onepage&q=wildlife%2

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parts_in_India

reports and news

<http://timesofindia.indiatimes.com/india/Whatsinanameask-Pardhis/articleshow/20592026.cms>

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- drawn to life, by Walt Stanchfield
- The jungle book, Rudyard Kipling
- The time machine, H.G. Wells
- The book of indian animals, Stanley Henry Prater
- Life on earth, David Attenborough

Looking Forward

There is still lot of work that needs to be put in for pre-production. Like some more Visual development and exploration. I need to zero in on one visual style for entire film and Decide on how i will approach the scenes. And then do some test shots to see whether I am able to achieve that visual look/ quality or not.

I also need to refine my soundtrack and Animatic. I need to have a proper working animatic and soundtrack as a solid foundation, before i can jump in to the animation part.

I also want to develop a trailer.